

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, JUNE 8, 1878.

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ROYAL ITALIAN OPERA, COVENT GARDEN.

M^{me} Adelina Patti.

THIS EVENING (SATURDAY), June 8, will be performed (first time this Season), VERDI's Opera, "AIDA." On this occasion the Opera will commence at Eight o'clock. Aida, M^{me} Adelina Patti; Amneris, M^{me} Scalcchi; Amonasso, Signor Graziani; Ramfis, Signor Capponi; and Radames, Signor Nicolini. Conductor, Signor BEVIGNANI.

Debut of M^{lle} Cepeda.

On MONDAY next, June 10, DONIZETTI's Opera, "LUCREZIA BORGIA." Lucrezia Borgia, M^{lle} Cepeda (her first appearance in England). Conductor—Signor BEVIGNANI.

M^{me} Adelina Patti.

On TUESDAY next, June 11, GOUNOD's Opera, "FAUST E MARGHERITA." Margherita, M^{me} Adelina Patti. Conductor—Signor VIANESI.

M^{lle} Albani.—Third Night of "Paul et Virginie."

On WEDNESDAY next, June 12 (third time in England), VICTOR MASSE's Opera, "PAUL ET VIRGINIE." Virginie, M^{lle} Albani. Conductor—Signor BEVIGNANI. The "Bamboula" will be danced by the Corps de Ballet.

M^{me} Adelina Patti.

THURSDAY next, June 13, MOZART's Opera, "DON GIOVANNI." Zerlina, M^{me} Adelina Patti. Conductor—Signor VIANESI. The Minuet will be danced by M^{lle} Girod and M^{lle} L. Reuters.

Second appearance of M^{lle} Cepeda.—First appearance of M^{lle} Belocca.

FRIDAY, June 14, MEYERBEER's Opera, "LES HUGUENOTS." Valentine, M^{lle} Cepeda (her second appearance in England). Conductor—Signor VIANESI. The incidental Divertissement will be supported by M^{lle} Girod and M^{lle} Reuters.

Doors open at Eight o'clock; the Opera commences at Half-past.

The Box Office, under the Portico of the Theatre, is open from Ten till Five.

SIGNOR ARDITI begs to announce that his Annual GRAND MORNING CONCERT will take place at STEINWAY HALL, Lower Seymour Street, Portman Square, on FRIDAY Morning, June 14, to commence at Half-past Two o'clock precisely. Vocalists—M^{lle} Carolina Salla (by kind permission of Colonel Mapleson), Miss J. Sherrington, M^{me} Robati (by kind permission of Colonel Mapleson), M^{lle} Giulietta Arditi (her first appearance in public), M^{lle} Alwina Valleria (by kind permission of Colonel Mapleson), Miss Fairman, Miss Purdy, Miss Mulholland, and M^{me} Trebelli; Signor Campanini (by kind permission of Colonel Mapleson), Signor Urio, Signor Bizzelli, Mr Drummond, and Mr Shakespeare; Signor Vergara. Instrumentalists: Violin—Signor Erba; Pianoforte—Signor Erba; Harmonium—Herr Engel. At the Piano—Signori Pissuti, Franca, Mazzoni, and Mr Ganz. Conductor—Signor ARDITI. Between the parts, "Fast Friends," a Dialogue, by Re Henry, written expressly for Miss Cowen and M^{lle} Giulietta Arditi. Stalls, One Guinea; Reserved Seats, Half-a-Guinea; Balcony Stalls, Half-a-Guinea (first row); Balcony, Five Shillings. Tickets may be obtained at Signor ARDITI's residence, 41, Albany Street, Regent's Park, N.W.; and of all the usual Agents.

MR WELBYE-WALLACE'S MATINÉE-MUSICALE will take place at No. 2, PORTMAN SQUARE (by kind permission of J. H. Dobree, Esq.), on WEDNESDAY, June 12, at Three o'clock. Artists—M^{me} Patey, M^{lle} Friedländer, M^{lle} Redeker, M^{lle} De Bono, M^{me} Zimari, Miss Emily Thornton; Signori Foll, Caravoglia, Broccoli, Tito Mattel, Albert, Theodore Drew, Li Calai, and Welbye-Wallace. Tickets, One Guinea each; to be obtained at Mitchell's Library, 33, Old Bond Street, and Messrs Hutchings & Romer, 9, Conduit Street, W.

MISS CLINTON FYNES' MORNING CONCERT will take place at her residence, 39, BAKER STREET, PORTMAN SQUARE, THIS DAY (SATURDAY), at Three o'clock. Vocalists—Miss Marian Williams, Miss Jennie Meenan, Miss Alice Fairman; Mr Thurlay Beale, and Mr Barton McGuckin. Pianoforte—Miss Clinton Fynes; Violin—M^{me} Varley-Liebs and M^{lle} Bertha Brouill. Conductors—MR HENRY PARKER and MR PUDDICOMBE. Tickets, Half-a-Guinea each; to be obtained of Miss CLINTON FYNES, 39, Baker Street, Portman Square.

THURSDAY NEXT.

MR HENRY LESLIE'S CHOIR, St James's Hall, THURSDAY Evening next, June 13, at Eight o'clock. Soloists—Miss Emma O. Thurbay, Miss Orridge, M^{lle} Eugenia Papini (her first appearance in England), Mr Sims Reeves, Mr Santley. Tickets, 7s., 3s., 2s., and 1s.; at Austin's Office, St James's Hall, and the usual Agents.

STEINWAY HALL.

KENNEDY'S SONGS OF SCOTLAND

SPECIAL WHIT WEEK PERFORMANCES.

MONDAY, at Three and Eight; TUESDAY, at Three and Eight; WEDNESDAY, at Three; THURSDAY, at Eight; FRIDAY, at Eight; SATURDAY, at Three. New programmes on Mondays and Thursdays. Admission, 6s., 3s., 2s., 1s. Seats booked at Chappell's, Hayes', Keith's; and at Steinway Hall, 15, Lower Seymour Street, Portman Square.

UNDER ROYAL AND DISTINGUISHED PATRONAGE.

M^{me} SIDNEY PRATTEN has the honour to announce that her Annual GUITAR RECITAL will take place at STEINWAY HALL, Lower Seymour Street, Portman Square, on TUESDAY, June 25, at Three o'clock, when she will be assisted by eminent artists. M^{me} Sidney Pratten will play Selections from the celebrated writers for the Guitar, Giuliani, Legnani, Leonard Schulz, and Sor, and some of her former and later Compositions. Full particulars will be duly announced. Sofa Stalls, 15s.; Reserved Seats, 10s. 6d.; Unreserved Seats and Balcony, 5s. To be had at M^{me} PRATTEN's residence, 22a, Dorset Street, Portman Square, W.

LONDON CONSERVATOIRE OF MUSIC.—

Professors and Examiners:—Signori Tito Mattel, Enrico Mattel, Monari Rocca; Herren Lutgen and Jacoby; Messrs Albert, Boumann, Amand Castegnier, Tournier, and J. Riviere; Messrs H. O. Cooper, P. Chatterton, T. Lawrence, J. Hutchins, T. E. Mann, T. Harper, Bernhardt, and Lansdowne Cottell. The fee for residents is 21 guineas per term, inclusive of full board and a first-class railway season ticket; Opera admission, &c. Students can enter any time. Programmes and prospectuses post free.—O. RAY, Sec., Langham Hall, W.

NEW PHILARMONIC CONCERTS, ST JAMES'S HALL.

Conductors—Dr WYLDER and Mr GANZ. THE FOURTH GRAND ORCHESTRAL CONCERT will take place on SATURDAY Afternoon next, June 15, at Three o'clock. The programme will include: Rubinstein's "Ocean" Symphony; Overture, *Euryanthe* (Weber); Concerto for pianoforte, in G minor (Saint-Saëns); Serenade for violin (Lalo). Pianist—Mons. Saint-Saëns; Violinist—Mons. Paul Viardot; Vocalist—M^{lle} Riego. Stalls, 10s. 6d.; Area Stalls, 5s.; Balcony Stalls (front row), 7s.; Balcony, 3s. Admission, 1s. To be obtained at Chappell's, Austin's, and the usual Agents.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, HARLEY STREET, W.

President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Twelfth Season, 1878. The Eighteenth *Sourde Muses* will be given on Wednesday evening, June 12, Next Ballot, Monday, 27th inst. Ladies and gentlemen desirous of joining can do so at any time, their subscriptions counting for one year from date of entry. Prospectus and full particulars on application to H. G. HOPPER, Hon. Sec. 244, Regent Street.

MR THOMAS CHAPMAN, for upwards of thirty years associated with Mr Mitchell's Royal Library, having been seized with paralysis (while in the performance of his duties), whereby he has lost not only the use of his limbs, but also the power of speech, thus rendering him incapable of resuming his avocation, a few friends, sympathising in his affliction, are desirous of obtaining subscriptions, and presenting him with a purse. Contributions in aid of this object, which are most earnestly solicited, will be thankfully received by Mr MITCHELL, 33, Old Bond Street, W., or Mr BURRAGE, Hon. Sec., 45, Tregunter Road, S.W.

OXFORD.—NEW COLLEGE CHOIR. BOYS' VOICES.—

On FRIDAY, July 5, at Two p.m., there will be a TRIAL of VOICES, in the COLLEGE MUSIC SCHOOL, to select Six Boys to sing in the Chapel Service. All the Choristers receive a thorough commercial education, with musical training, free of charge. Eight are boarded in the schoolmaster's house (four free of charge, four paying £3 a quarter), and the other eight live with parents or friends in Oxford. For particulars of further advantages, pecuniary, &c., apply, stating age and qualifications, to the PRECATOR, New College, Oxford.

"THE SUN HAS SET."

MISS PURDY will sing WALTER AUSTIN's new Song, "THE SUN HAS SET," on the 13th, 14th, 15th, 16th, and 24th June, and at all her principal engagements.—R. MILLS & SON, 140, New Bond Street, W.

"ALICE, WHERE ART THOU?"

MR VICTOR ROSE will sing ASCHER's popular Romance (by desire), "ALICE, WHERE ART THOU?" on Tuesday, Thursday, and Saturday evenings in the ensuing week, at the Assembly Rooms, Edinburgh.

LYON & HALL'S WARWICK MANSION, BRIGHTON.
Price 2s. each, post free.

ROYAL ITALIAN OPERA.

The *Africaine* of Meyerbeer, his swan's song, as far as dramatic music is concerned, upon which during a lengthened artistic career he was principally engaged, was represented for the first time this season yesterday evening, for the *début* of a singer hitherto unknown to London audiences. About the gorgeous opera itself, its varied musical effects, its melodramatic stage accessories, its picturesque and characteristic ballet, and its merits generally as a work of art, we have so frequently spoken that it would be superfluous to dwell upon them again. That it was an opera many years in preparation, frequently altered and remodelled, is a fact as well known to amateurs as that, in its at last completed form, it has made pretty near the circuit of the music-loving world. The lady who on the present occasion assumed the part of Selika, the loving, devoted, and self-sacrificing African Queen—first "created" in Paris by Mme Sass, and first in London, at Covent Garden, by Mme Pauline Lucca—is a Mdle Mantilla, to judge by her performance no novice on the lyric boards. She is gifted with a voice of considerable compass, apparently somewhat worn in the upper notes, but capable in each department of the register, and at easy command of its possessor. In addition to this Mdle Mantilla sings with force and invariable intelligence, both in a vocal and dramatic sense, entering thoroughly into the spirit of the character. The very late hour at which the opera came to an end precludes us from entering upon details, even in general terms, about the merits of her performance; but we may point to the great duet with Vasco di Gama, where the wily Portuguese explorer, forgetful of his love for Inez, swears devotion to his once slave, now, by force of circumstances, Queen, (worthily pendent to the famous duet between the lovers in the *Huguenots*), and to the final soliloquy, under the branches of the Manzanilla, when, at the departure of Vasco in his ship, she yields to the fatal influence and expires, as worthy special notice. Both of these were touching, expressive, and artistically good, well meriting the applause and call before the curtain that followed. Further considerations of the claims put forth by Mdle Mantilla must be deferred to a later occasion. Signor Gayarre, the Spanish tenor, is in every respect an admirable representative of Vasco di Gama; Signor Graziani is the earnest and emphatic Nelusko with whom we have for years been familiar; and a better Inez than Mme Smeroschi could scarcely be desired. The remaining parts were competently sustained, and the performance for the most part, including orchestra and chorus, under the direction of Signor Vianesi, was striking and effective. The famous union prelude to the last act was superbly played, and, as of old, encored with enthusiasm. Mdle Mantilla's next appearance was to be as Amelia, in *Un Ballo in Maschera*.—*Times*, June 4.

HER MAJESTY'S THEATRE.

The reproduction of *Robert le Diable*, through which, in 1831, Meyerbeer obtained his first brilliant success at the Paris Grand Opera (then styled "Académie Royale de Musique") afforded Miss Minnie Hauk a new opportunity of exhibiting the versatility of her talent. Alice, the devoted foster-sister, who reveals to Robert his mother's last wishes, standing to the last between him and perdition, acting, in fact, as the spirit of good against the spirit of evil, represented in the person of the tempter, Bertram, is a character well-suited to the natural gifts and artistic acquirements of Miss Hauk, who had already shown herself, in Violetta and Marguerite, possessed not only of the qualities essential to a singer, but also of those essential to an actress, the union of which entitles her—and this in no ordinary sense—to the denomination of "lyric comedian." That the music which Meyerbeer has put into the lips of his most ingenious and charming heroine is sympathetic to the young American, besides being thoroughly suited to her vocal means, was speedily shown in her appealingly earnest delivery of the air, "Vanne disse, al figlio" ("Va!" dit elle"—according to the original), in which Alice confides to her foster-brother his mother's dying bequest. The surprise and terror of the Norman maiden at first seeing Bertram was powerfully simulated, and the dramatic instinct of Miss Hauk at once revealed itself in the most natural manner. The great scene of the Cross afforded her still more favourable opportunities of demonstrating how closely and with what intelligence she had studied the part. The tuneful soliloquy, "Nel lasciar la Nor-

mandia" ("Quand je quittais la Normandie")—in spontaneous freshness of melody never surpassed by its composer—was sung with a charm of voice and genuine simplicity that left absolutely nothing to desire. The interview with Bertram, however, was the point which justified the highest opinions of Miss Hauk's ability to represent the character. Her rush to the Cross for protection at the menaces of Bertram, and her exclamation, "E meco il Ciel!" when Alice has clasped the sacred emblem, produced a deep and legitimate impression, and obtained the loudest applause of the evening. Her exertions in the last act, where, by tendering to Robert the document in his mother's handwriting, Alice strengthens his irresolution, until the fatal hour has tolled which saves him from the machinations of Bertram, confirmed a success calculated to raise Miss Hauk another step in public favour. Her associates were Signor Fancelli, who played Robert last year, and whose voice enables him to master, with apparent ease, music (as amateurs need hardly be told) of more than common difficulty; Signor Dondi, who, if his voice possessed greater sonority in the lower tones, would be a still more efficient Bertram, a character of which, inexplicable as it is, he seems to comprehend the mysterious significance; Signor Rinaldini, Raimbaut—a part once played by Mario, when Tamberlik, in his prime, took that of Robert (halcyon days!); and Mdle Alwina Valleria, who gave the Princess Isabella's first air, "In vano il fatto" ("En vain j'espère") with remarkable facility, and whose "Roberto, oh! tu che adoro," if she made less stress upon her higher notes, would be well-nigh irreproachable. Meyerbeer's opera is put upon the stage in the most complete manner, the scene of the Resuscitation of the Nuns being quite as effective as before, Mdle Malwina Cavalazzi creating a lively impression as Elena, quondam-Abbess of the ruined convent of St Rosalie, both by graceful pantomime and admirable dancing. The execution generally of Meyerbeer's opera, under the practised and energetic direction of Sir Michael Costa, was just what might have been expected from such a conductor and such an orchestra as he has the good fortune to preside over. Mme Etelka Gerster, by her impersonation of the heroine in Gounod's *Faust*, has legitimately added one more to her successes at Her Majesty's Theatre. What is especially to be commended in Mr Mapleson's Hungarian *prima donna*, who has already gained such marked approval, is the individuality imparted to each character she undertakes. Imitating no contemporary, Mme Gerster thinks for herself, which alone is an attraction to those who believe that an essential requirement for every artist aiming at a position apart from the ordinary rank is originality of conception. Regarded from this point of view, Mme Gerster's Marguerite deserves serious consideration. The music does not afford her so many occasions for the free display of certain exceptional endowments with which she has been justly credited—few such, indeed, as are vouchsafed to her in the *Sonnambula*, the *Puritani*, and *Lucia*; but it enables her to exhibit other merits, to which attention has been more than once directed. The beauty of the higher notes in the register of her voice and her facile command of them form by no means Mme Gerster's exclusive claim to admiration. As was remarked a twelvemonth since, she can use the medium tones in such a manner as to compel her hearers to feel of what quality they are actually made, and to what excellent uses they may be put. That Mme Gerster gave the "Jewel Song" with fluency and brilliant effect may be taken for granted; but not less deserving of praise was her delivery of the two melodious *cantabile* passages in the subsequent love duet with Faust, to which she imparted an expression too genuine to be unfelt. Enough that her successive assumptions continually show progress—the evidence of assiduous study, without which no aspiring artist can ever reach the highest place. Mr Mapleson's fine-voiced contralto, Mdle Tremelli (Siebel), Mdle Lablache (Martha), Signor Campanini (Faust), Signora Del Puente and Rota (Valentine and Mephistopheles), completed the cast of the *dramatis personæ* at the first performance. The other operas during the week were *Il Barbiere*, with Miss Minnie Hauk as Rosina—substituted for *Ruy Blas* in consequence of the indisposition of Mdle Caroline Salla; the *Sonnambula*, with Mme Gerster and Signor Campanini; and the *Huguenots*, for the first appearance of that popular favourite Mdle Trebelli, who as Urbano, the page, received the cordial and unanimous greeting to which her artistic merits fully entitle her, and was unanimously encored in her first air. Mdle Salla, happily recovered from her indisposition, was

the Valentine of the evening, and justified all the praises awarded to her impersonation of that arduous character last year. Meanwhile Georges Bizet's *Carmen*, with Miss Hauk as the heroine, is anxiously expected.

NEW PHILHARMONIC CONCERTS.

Again a good programme, again a large audience, and a great success. The new Philharmonic Concerts, emulous of the old Philharmonic Society, have this season shown an access of life, and are doing better—artistically beyond doubt, pecuniarily we trust—than their best friends could have hoped. And the improvement is no mere flash in the pan. We noted it at the first concert, and now it is possible to say of the third, which took place in St James's Hall on Saturday afternoon, that the expectations formed were more than met. It is not only possible to say this, but pleasant. Let us repeat what has before been urged in these columns, that every institution having orchestral concerts as its object is too precious for slight esteem, and that each step of progress is a distinct gain to art in high and valued forms. Saturday's programme began with Sir Julius Benedict's overture, *Der Prinz von Homburg*, an early work of the master, but one which for reasons obvious to those who know it obtains an occasional hearing in our concert-rooms. The overture having been more than once commented upon by us, no need exists now for critical attention to details. Let it suffice to state that the music by which Sir Julius illustrates the fate of his rash and impetuous hero is a characteristic example of the vigour of his style, and not less of that mastery over the resources of art which properly belongs to one naturally gifted and trained in the best of schools. Beethoven's violin concerto came second in the list of instrumental works, and afforded Señor Sarasate an opportunity of showing, in succession to his very fine performance of Mendelssohn's concerto at the first concert, how he can deal with a work that exacts the highest artistic qualities, wholly apart from those necessary to mere execution. As a display of technical skill, Señor Sarasate's performance was astonishing. His rendering of the most difficult passages was finished to the last degree; his intonation never swerved by a hair's breadth from truth; while the grace of his style and the beauty of his phrasing lent to the whole an irresistible charm. We have heard Beethoven's work more masterfully interpreted, with greater breadth and dignity, and with a profounder insight into the composer's thoughts. But Señor Sarasate's reading was a perfect thing of its kind. In music, happily, "some are apostles and some prophets;" and it is a glorious prerogative of the most human of all the arts that it can take a thousand shades of colour from a thousand different media, and still remain the same. We need not tell how Señor Sarasate's performance was received; but did need exist, we should certainly ring changes upon the word enthusiasm and its synonyms to a considerable extent. After the concerto came an overture, *The Renegade*, new to this country, and written by a composer, the Baron Bódog d'Orézy, whose name has yet to become familiar beyond the limits of artistic "society." The overture preludes an opera, and aims to be suggestive of characters and events subsequently introduced. But when played, as on Saturday, apart from its sequel, it must also be judged apart—that is to say, as a concert piece—and even so looked at much excellence can be discerned. The Baron is obviously an ardent disciple of Richard Wagner, whose prominent characteristics of thought, style, and treatment he produces with something of ostentation. In this case, however, we can make out the possession of a right to follow closely in a master's steps. Baron d'Orézy is an imitator, but he is not a weak one; and he says a good deal on his own account which, judging by this one example, is worth hearing. Hence the overture ranks as an effective work. Although here and there extravagant, after the fashion of its school, the themes are treated with ingenuity, and one at least, the far extending second subject, is beautiful; while the orchestral colouring attracts by its richness, and more than one climax excites by its fire. Altogether, the overture proved a claim to be heard, and was received with favour, the composer having to appear twice and acknowledge reiterated applause. Mendelssohn's Italian symphony opened the second part; and was followed by the "forest music" from Wagner's *Siegfried*. We cannot laud this choice as happy. The "forest music" takes a great deal of playing, and, in

fact, was but imperfectly rendered, while nearly all its poetic significance evaporated in the act of being transferred to the concert-room. Wagner is ill-served by these desultory performances of fragments from his *Nibelungen*; witness, for example, the cold reception given to what really is one of the most charming passages in the whole work. A fantasia on airs from *Faust* having been played by Señor Sarasate, the concert closed with the overture to *Masaniello*. The vocal attraction began and ended with Mdme Patey—a host in herself—whose songs were Handel's "Lascia ch'io pianga," Beethoven's "Creation's Hymn," scored for orchestra with a loss rather than gain of effect, and Mr Ganz's "Forget me not." That all were grandly sung it is needless to insist upon. As usual, Dr Wyld and Mr Ganz shared between them the conductor's important duties.—D. C.

ROYAL ACADEMY OF MUSIC.

The following is the programme of music performed at the fortnightly meeting of professors and students on Saturday, June 1:

Prelude and Fugue, in G, organ (Mendelssohn)—Mr Dovaston, pupil of Dr Steggall; Song, "O that we two were Maying" (Gounod)—(accompanist, Mr Hooper)—Miss M. S. Jones, pupil of Mr F. R. Cox; Adagio in B minor, Minuet in D, and Gigue in G, pianoforte (Mozart)—Mr Eyre, pupil of Mr F. Westlake; Adagio, from Concerto in G, Op. 26, violin (Max Bruch)—(accompanist, Mr H. R. Rose)—Mr T. Oldaker, pupil of Mr H. Weist Hill; Two Inventions, in A minor and F, pianoforte (J. S. Bach)—Miss A. King, pupil of Mr H. R. Eyers; Aria, "Al Desio," *Nozze di Figaro* (Mozart)—(accompanist, Mr Hooper)—Miss Phipps, pupil of Mr Fiori; Initial Studies in A flat and E, Book 2, pianoforte (Chopin)—Miss F. Taylor, pupil of Mr Walter Macfarren; Andante, in A flat (MS.), organ (F. Sewell Southgate, student)—Mr F. Sewell Southgate, pupil of Professor Macfarren and Dr Steggall; Aria, "Son leggiero," *Maria de Rohan* (Donizetti)—(accompanist, Miss Bacon)—Miss Lena Law, pupil of Mr Garcia; Sonata, in A (MS.), two last movements (Edwin Flavell, student)—Mr E. Flavell, pupil of Professor Macfarren and Mr F. Westlake; Recitativo, "Giunse Aline," and Aria, "Deh vieni non tardar," *Nozze di Figaro* (Mozart)—Miss Cornish, pupil of Mr Goldberg; Einladung zum Tanz, in D flat, Op. 65, pianoforte (Weber)—Miss Ellis, pupil of Mr F. B. Jewson; Air, "He was despised," *Messiah* (Handel)—(accompanist, Mr Hooper)—Miss Butler, pupil of Mr Fiori; Second Scherzo, in B flat minor, pianoforte (Chopin)—Mr Dunster, pupil of Mr Brinley Richards.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, JUNE 6th:—

Organ Sonata, No. 4, B flat major	...	Mendelssohn.
Air, "If guiltless blood"	...	Handel.
Pastorale, in G major	...	W. T. Best.
a) Bourrée from the Second Violin Sonata	...	Bach.
b) Fugue for the Organ, No. 3, in G minor	...	Bach.
Adagio and Finale from the Quartet in C major, Op. 4	...	Spohr.
Marche du Roi d'Espagne	...	Vilbac.

SATURDAY AFTERNOON, JUNE 8th:—

Toccata and Fugue in the Dorian Mode	...	Bach.
Adagio from the Septuor	...	Beethoven.
Allegro-Fanfare, in G major	...	C. Collin.
March, in A minor	...	W. T. Best.
Air, "O Salutaris Hostia"	...	Rossini.
Finale to the Etudes Symphoniques, in D flat major, Op. 13	...	Schumann.

FRANKFORT-ON-THE-MAINE.—After singing at the Stadttheater uninterruptedly for nearly twenty-three years the "heroic barytone" parts, Herr Carl Pichler has just retired.

DARMSTADT.—The oratorio of *Barbarossa's Erwachen* (The Awakening of Barbarossa), by C. A. Mangold, was recently performed, with a satisfactory result, under the direction of the composer.

ERFURT.—At the approaching Musical Festival of the General Musical Union of Germany, the programme will include among other things: *Te Deum* (Kiel); "De Profundis" (Raiff); 13th Psalm and "Hungaria" (Liszt); Fragments from *Faust* (Lenau); overture to *Narziss* (Erdsmanndörfer); Pianoforte Concerto (Bronsart); and *Phaeton*, (Saint-Saëns).

ANDRÉ ERNESTE MODESTE GRÉTRY.*

By MAX VOGLER.

(Continued from page 341.)

As a matter of course, he still felt under the necessity of extolling, above all things, the superiority of his own music, and of endeavouring to convince the world that the gospel preached by him was the only true one. This he did as well as he could in his first work of the kind, *Mémoires ou Essais sur la Musique*, Paris, 1789. He proved, however, that he did not possess the knowledge to which he laid claim, and exposed in grand fashion his ignorance of everything connected with the history, technique, and literature of his art, to say nothing of the fact that his sprawling, lumbering style showed that he did not possess the slightest qualification for an author. It is true that round the principal theory, "Declamation must be the basis of all dramatic music," there are twined many delicate thoughts and opinions, throwing especially an interesting light upon the origin of his works; but these are mixed up with an immense deal of obscure bombast, which, when analysed, frequently contains only very superficial, nay, trivial thoughts, and often—nothing at all. Though this effort of authorship drew down upon itself the hardest criticism, the French Government ordered, in 1796, a second edition to be printed at their own cost, and in this edition two extra and much more worthless volumes are added to the volume previously published, which of course contained some information concerning Grétry's life. It is said that in this continuation all that belongs to Grétry are some of the thoughts, and that a friend of his, Professor Legrand, is responsible for the way in which the work is carried out.† In the year 1801, Grétry made another attempt to gain laurels as an author, and held up before the world the pompous title, *De la Vérité; ce que nous fumes, ce que nous sommes, et ce que nous devons être*. (Paris, 3 vols.) I have been unable to see a copy, but, if reliance can be placed on the opinion of an estimable musical scholar, Ph. H. Kulb, Grétry speaks principally of susceptibility in music—his favourite theme once more—and of the means of exciting it, giving himself all the while the airs of a man profoundly versed in politics and betraying, with ridiculous conceit, an ignorance, bordering on stupidity, of such matters.

No later than the year following Grétry published the *Méthode simple pour apprendre à préluder en peu de temps avec toutes les ressources de l'harmonie* (Paris, 1802). "Of harmony"—We have at once a presentiment of the rich treat again prepared for us, and, in sober truth, the whole work is distinguished by such obscurity and confusion—the more striking on account of the author's self-sufficiency—that during the perusal we often ask ourselves what it all means.

But softly! We shall perhaps understand it better, after reading the work introduced to us under the poetic title of *Reflexions d'un Solitaire*. . . There were to have been six volumes, and perhaps more. At any rate, six volumes were ready for the press when a frank friend advised the author not again to expose himself to ridicule in the eyes of those for whom the mere name of Grétry did not suffice to excuse all faults and absurdities. The composer had sufficient good sense to follow this advice, and not to inflict martyrdom on the world with a book, which was perhaps the strangest of all his efforts. The author of the *Reflexions* had, by the way, really become a recluse, having left the capital and retired to a hermitage, where J. J. Rousseau had previously resided at Montmorency. He had lived there, producing little, since 1799. He very seldom went to Paris, where he was condemned to experience the disagreeable fact that the star of his reputation was sinking rapidly. He had once possessed a considerable fortune. To begin with, he enjoyed a yearly salary of 1,000 thalers—let the reader compare this with the miserable sums drawn by the masters of German art!—to which, by the favour of the Court, a further sum of 1,000 francs was annually added from the Opera. Napoleon raised the yearly salary still more, and fixed

it at 4,000 francs. The sale, too, of Grétry's works,‡ which he published himself, brought him in considerable sums, so that, as far back as the year 1782, he possessed an income of 30,000 francs. Of the wealth thus gained, he lost, however, the greater part in the Revolution, though without becoming poor. Liberal salaries, granted by the Emperor and by art-institutions, enabled him to live very comfortably. In the retirement of a country existence, he again became joyous and contented—but, strange to say! the man who had written so many merry and sunny melodies spent his last days in well nigh melancholy madness. In August, 1811, a neighbour and friend, a mill-proprietor, was murdered. Grétry showed how little strength and firmness his nature really possessed. He was seized with an anxious corroding restlessness which never afterwards left him. It was in vain that he sought medical aid in Paris; his malady went on increasing and undermined his health. Having returned to the country, he succumbed, on the 24th September, 1813, to his continuous painful excitement. Paris—*mirabile dictu!*—does not forget her great men so quickly as some other places only too often do, and the news, "Grétry est mort," sufficed to re-awaken, in the easily-affected hearts of the French, all the feeling of deep respect formerly entertained for the deceased. His funeral was one of the most solemn and most grandiose ever witnessed in the Seine-Babel. In the melancholy procession were to be seen the most highly considered authors and musicians, the members of the Institute, representatives of all the Paris Theatres, the Professors of the Conservatory, and mourners from all classes in the capital. On reaching the two Operahouses, the procession stopped, and there, as well as in the cemetery, several speakers—including Méhul—delivered addresses eulogising the memory of the dead man, whose corpse was finally buried in the Hermitage Montmorency. But this did not terminate the manifestations of respect. On the day of the interment, as well as on the days immediately following, only operas by Grétry were performed, and on the 8th October, his Requiem was solemnly executed in the Church of Saint-Roch. For this occasion he had set aside a "De profundis," but search was in vain made for it among his papers. Finally, his memory was honoured by extraordinary meetings of the Institute in Paris, and of musical and learned academies elsewhere.§ That men should struggle, and sometimes struggle violently, for a still beating heart, whether the heart be or be not worthy of their doing so, is something of which we often hear, but for men to struggle for the heart of one who is no more, belongs probably to a limited number of cases. Such an incident occurred after Grétry closed his eyes. He had expressed a wish that his heart should find a resting-place in his native town, and a near relative, L. V. Flamand Grétry, informed the legal authorities at Liège of the fact. But the then burgomaster was an economical man, and stated that he should like the heart to be forwarded—carriage paid, by diligence. Grétry's heirs naturally objected to this, and thus the heart remained temporarily at Montmorency.

(To be continued.)

DELFT.—The Students here intend celebrating the thirtieth anniversary of their Choral Society by a grand musical festival, which is to last two days, the 11th and 12th July.

POTSDAM.—Goethe's *Faust*, with Prince Radziwell's music, was recently executed by the Vocal Union for Classical Music, under the direction of Herr F. Wendel.

BERLIN.—The mechanical appliances at the Royal Operahouse are at present very inadequate, and there is some talk of placing them in a more satisfactory condition. To do this would necessitate the enlargement of the stage, and, with a view to the realization of this improvement, plans have been prepared by Herr Braund, the celebrated machinist of Darmstadt.—The next novelty will be *Arnim*, with Herr Niemann in the principal part.

† A music-publisher named Frey subsequently acquired the copyright of Grétry's works, and in 1823 published, with some of the titles changed, thirty two of the best scores. An anthology of Grétry's operas, with piano-forte accompaniment was got up by Castil-Blaze, under the title of *Grétry des concerts*, Paris, 1827.

§ S. J. Le Breton, *Notice sur la Vie et les Ouvrages de Grétry*, Paris, 1814, an address delivered before the French Institute; Const. St de Gerlach, *Essai sur Grétry* (Liège, 1821, new edition, Brussels, 1843), an address delivered in the Society of Emulation, Liège.

* From the *Neue Berliner Musikzeitung*.

† A third edition (Brussels, 3 vols.), brought out under the supervision of J. H. Mess, Professor of Music in the Belgian capital, was published in 1829, having been preceded (Leipzig, 1801) by a German version, *Versuch über den Geist der Musik*, due to Karl Spazier, and really only an abridgement of the original, with a great many polemical remarks.

PAUL ET VIRGINIE.

(From the "Daily Telegraph.")

"Who is Victor Massé?" The question has, probably, been asked by many amateurs, and will be asked by many more, in connection with the work from his pen brought out at the Royal Italian Opera on Saturday last. M. Massé should not take much to heart the fact that his name is not exactly a household word amongst us. He suffers in very good company, since, with the exception of M. Gounod and M. Ambroise Thomas, hardly a man of those who supply the higher lyric theatres of France with new works could claim acquaintance here without the risk of being told, "Offenbach we know, and Lecocq we know, but who are you?" Having made a beginning, we may grow more familiar with M. Massé some day. Indeed, the turn of French opera and its composers seems to have come round again; else what is the meaning of *Paul et Virginie* on the stage of Covent Garden, with *Carmen* rehearsing in the Haymarket? But let us answer the question, "Who is Victor Massé?" According to M. Félix Clément (*Les Musiciens Célèbres*), M. Massé was born at Lorient in 1822, and is now consequently fifty-six years old. At the age of twelve he entered the Conservatoire of Paris, and went through a ten-years' course of study with brilliant success, winding up by taking the *grand prix de Rome*. But M. Massé did not at once rush to the front. It was not till 1850 that his first contribution to lyric drama, an opera comique in one act, called *La Chanteuse Voilée*, was brought out in the Rue Favart. Then, however, he began writing rapidly. In 1851 he produced *Les Noces de Jeannette*, one of his best known works, after which came, in rapid succession, *Galathée*, *La Fiancée du Diable*, *La Favorita e la Schiava*, *Miss Fawcette*, *Les Quatre Saisons*, and *La Reine Topaze*, the last-named written for the Lyrique in 1856. As years went on, and experience strengthened his hand, M. Massé aspired to greater things, and in 1863 brought out *La Mule de Pedro* on the stage of the Grand Opera, at which establishment he acted as *chef du chant*. It was said of this work at the time in language worth recalling now, "If *La Mule de Pedro* had been given at the Opéra Comique it would have had a brilliant success; but the frame of the Opéra is too vast for so small a canvas, and even the composer's special qualities, elegance, sentiment, and *esprit*, are obstacles where passion and breadth of effect ought to reign." Since his *début* on the greatest of Parisian stages, M. Massé has not been idle, and the latest evidence of the composer's activity is found in the opera just introduced to London. *Paul et Virginie* was brought out at the Lyrique, then under the direction of M. Albert Vinentini, on November 15, 1876, with Mlle C. Ritter, Mme Engalli, M. Capoul, M. Melchissédec, and M. Bouhy in the principal characters. It is not two years old, therefore; and the fact of a serious opera crossing the channel eighteen months after its birth is one to which the composer's friends may rightly attach some significance. But, in any case, it must be clear from the details above given that M. Victor Massé is a considerable person, for whom considerations of justice, not less than the laws of courtesy, bespeak a welcome and a fair hearing.

It would be easy to preface the details of *Paul et Virginie* with observations upon the character of the story, and, above all, with a discussion of its fitness or otherwise for operatic treatment. But the reader, to whom the romance must be as familiar as *Robinson Crusoe* or *The Pilgrim's Progress*, can judge for himself whether so simple a narrative—delightful as such—is adapted to fill a great lyric stage, or whether, as in the case of *La Mule de Pedro*, the canvas is not too small for the frame. We pass, therefore, to the opera itself without further preface, and ask the reader to assist at an imaginary reproduction of Saturday night's doings.

The house is nearly full, and, considering that Victor Massé's name has not been a battle-cry like that of Richard Wagner, we marvel at the concourse till the popularity of the story about to be set forth and the appearance of Mlle Albani in a new and interesting part are recalled. Signor Bevginani gets a round of applause on taking his seat, and then the overture is waited for, but with no great expectations. Modern operatic composers in general, and Frenchmen of that ilk in particular, are not in the habit of writing set overtures to their works. It is more convenient to make *pot-pourri* of themes from the acts to follow than to compete with illustrious predecessors in a task of greater difficulty, and so we have a *pot-pourri* in the present instance. Eighteen bars of *allegretto* lead off, followed by forty-six of *andante*, sixteen more of *allegretto*, seventeen more of *andante*, twenty of *allegro agitato*, and so on. We are not much edified by this beginning. The music is not lively, and its significance remains, of course, hidden from us. But we wait the lifting of the curtain, in hope of better things. Before it rises, however, the orchestra grows noisy, and thunders forth a subject which makes the audience look at each other with a smile of recognition on their lips, and Lohengrin's Address to the Swan in their

minds. Coincidences, however, are common nowadays, and this is dismissed from thought when we see the interior of the bamboo house, on the shore of the Isle of France, wherein dwells Paul (M. Capoul) and his mother, Marguerite (Mlle Ghiotti). Marguerite and Mme de Latour (Mlle Avigliana), the mother of Virginia (Mlle Albani), are discovered in converse respecting the children, expatiating throughout a rather long duet upon their individual merits and mutual affection. The music is simple and slightly commonplace; so we keep on awaiting better things, and look for them when Domingo (M. Maurel), an old and faithful mulatto slave, overhearing Paul's mother express a resolution to send her son to India, is mightily indignant thereat. Nothing comes of it, however. M. Maurel is indisposed, and his part curtailed. Now a noise begins outside. People rush past the open doors of the dwelling, and tell each other in chorus that a ship has arrived from France. The chorus—a very short one, and only noticeable because the orchestral bass moves throughout in octaves with the first sopranos—being ended, the two women also start for the harbour, leaving Domingo to guard the house, while the people are again heard reciting the news. Domingo has now a short solo, interrupted by a thunderstorm that makes him anxious for Paul and Virginia, who are wandering in the forest. Seizing a huge bamboo umbrella, he rushes out, as the young people enter by another door, holding over their heads a banana leaf. There is much applause when they appear, and assuredly the severely simple dress and surroundings of this operatic hero and heroine give a certain freshness to the scene. A duet follows expressive of affection, which, not being yet consciously the passion of love, suggests music of a suave character, free from the intensity which would otherwise characterize it. There are some melodious passages in this number, and the themes are permitted to run a more natural course than ordinary, for already we begin to discern that M. Massé, though not profound, is pretentious, and rebels against the "tyranny of the tone-families" with Wagnerian energy. Moreover, Mlle Albani sets off her part of the duet to extreme advantage, while M. Capoul is sentiment personified. As the youth and maiden bring their duet to an end, a fugitive slave, Méala (Mme Scalchi), claims shelter from her pursuers. Virginia, moved by her story, not only grants the request, but volunteers to return with Méala to her master and intercede for pardon. Paul, of course, accompanies her, and the scene closes as the three start on their journey, going out into the blazing sun of the tropics with uncovered heads. The trio in which this step is discussed fails to interest us from a musical point of view. It wants design and cohesion, as well as tune, and more startles than pleases when it gives us the chord of the dominant in a cadence followed abruptly by that of the sub-dominant. M. Massé, however, is fond of waking up his audience by a jerk of this kind. So far the house has not shown enthusiasm. It is pleased with the principal artists, than which no more can be said. But now a change of scene takes us to the plantation of M. de St Croix (Signor Carbone), Méala's tyrannous master. At once the audience begin to applaud the new spectacle, all aglow as it is with tropical colour and luxuriant with tropical vegetation. The slaves, most of them very white and singularly well dressed, are discovered standing or lying about, complaining of heat and hard work in dolorous strains, while a young negro (Mlle Cottino) sings a lament to music which M. Massé doubtless wishes us to accept as characteristic, and is certainly not displeasing. The entrance of M. de St Croix soon stops complaint, and he is just giving directions to follow up Méala when the slave-girl appears, escorted by Paul and Virginia, who, we notice with pleasure, have escaped sunstroke and crossed mountains and rivers without perceptible damage. Paul first pleads Méala's cause, but is told to mind his own business, and then Virginia stands forward, to be, of course, more successful, and rightly so, because she sings a very expressive and taking air, "Di lei pietà," in a style Legree himself could not resist. At its close, M. Massé tries an *ensemble* with indifferent success, and shows his good sense during the rest of the opera by repeating the venture as seldom as possible. He cannot "organise victory" on a big and bold scale, if this be a fair specimen of his powers. There is a great deal too much lingering in the safe shelter of a tonic pedal. But the dramatic upshot is that Méala receives pardon, and her two friends are hospitably entertained, while the slaves dance and sing for their amusement. The dance music, with its accompanying chorus, forms one of the best numbers in the opera, not so much for any strictly musical merit, as on account of the vein of sadness that runs through its ostentatious gaiety. Moreover, the action is picturesque, and the spectacle, as a whole, worthy the traditions of the Royal Italian Opera. The "Bamboula" ended, St Croix calls upon Méala for a song; while the slave, suspecting her master's design upon Virginia, takes the

opportunity thus afforded of conveying a caution in parable. Here, again, M. Massé has striven hard to be characteristic, and has certainly produced some weird and curious music, the effect of which is heightened by an intermitting accompaniment (*bouches closes*) for the chorus. Mdme Scalchi sings the song well, and finds her reward in some of the heartiest applause of the evening. Méala's object is at once obtained. Paul, taking alarm, departs with Virginia, leaving St Croix to wreak his vengeance upon the slave, which he does without scruple. She is led off, and presently her cries mingle with the merriment of the "Bamboula," now once more danced and sung. Then the curtain falls, and the first act ends, the leading artists appearing twice in response to applause, obviously intended for them rather than for the opera.

The second act opens in the house of Mdme de Latour, and shows us how Virginia is persuaded to accept the invitation of her wealthy relative in France, and pay a visit to the old country. It shows us, too, how the idea of separating from Paul excites a new feeling—the passion of love, and, in a pretty romance, Virginia tells her mother how and where the feeling arose. Left alone in her handsome dress, with her jewels and money—presents from France—she is scarcely recognized by her lover, who now enters. Observing his concern, Virginia throws away her unwonted adornments, and rushes off, leaving Paul to a long interview with his mother, which forms an episode in the work neither interesting nor agreeable. Paul, it turns out, is an illegitimate child; but why that fact should be made the basis of a lachrymose duet fails to appear. It is certainly not in order to present beautiful music; and so we are glad when the end comes, notwithstanding the exuberance of M. Capoul's filial demonstrations. At its close Paul—about to depart for ever—encounters Méala, who has again run away, this time to warn her friends of St Croix's designs. The planter soon followed his slave, and the two men have a duet beginning with a show of courtesy, but ending with a quarrel so desperate that St Croix threatens Paul with his gun. Finally, Paul would buy Méala with the money lying before him, but it is not his, and he is powerless till Virginia, approaching unnoticed, intervenes. She gives the gold freely; Méala is purchased, and St Croix takes himself off, tracked by the slave, who averts further mischief. About the music of this scene there is little to say. It runs on, leaving no mark on mind or matter, and is practically disregarded in favour of the dramatic interest. The lovers, now left alone, approach each other for the first time in that capacity, and a grand duet follows, marked by all the tenderness and passion at the composer's command. Its climax, long delayed, is a vow of fidelity first sung by Virginia, and then repeated in unison to the Wagnerian theme already mentioned. This, given with immense energy by both artists, evokes real enthusiasm, and we are not satisfied with less than an encore. But, throughout, Mdle Albani sings and acts her very best, sustaining interest where it would otherwise flag, and doing for the opera all that is possible to her great talent. M. Capoul, on his part, earnestly striving to second her efforts. At the end of the duet Méala returns with news that St Croix will soon attempt the abduction of Virginia, and the scene closes as Paul arms himself and sallies forth to watch. We next look upon and applaud a charming landscape, and have plenty of time to admire it while, taking a leaf from *Guillaume Tell*, M. Massé repeats the "ship chorus" behind the scenes, this time, however, with reference to the vessel's departure from France. Virginia then appears alone, regardless of M. St Croix, and gives expression to her new sensations in a largely developed solo, sometimes brilliant, at others plaintive, and often interesting. Again Mdle Albani is at her best, and "brings down" the house, making us feel that for such a Virginia we could endure far worse music and be happy. We applaud her tumultuously, and are indisposed to let Virginia lie down and go to sleep, which, however, is what she proceeds to do against all prudential considerations. But there is a guardian angel near in the form of Méala, who watches till the young lady's friends come to take her on board the ship, which they do to the music of the now familiar chorus. Thus ends the second act, and again the leading artists are called and complimented.

After an *entr'acte*, which repeats some part of the overture, a rocky cavern on the sea shore is revealed, and Méala appears for no particular reason, except that she has a song to sing—a quaint and tuneful ditty that wins an easy encore. To her presently enter the mothers and Domingo, all in trouble about Paul, who moodily haunts the shore. After discoursing at some length, they make way for the young man himself. Paul first sings, to a simple and tuneful strain, the contents of a letter from Virginia which he carries with him, and then is so wrought up by excess of emotion that he rises into a kind of ecstasy, and calls upon Virginia to appear. All this is quite in M. Capoul's vein, and he "demonstrates" with great vigour throughout the scene, making it easy for us to imagine that Paul actually does see in spirit what is presented to our own

bodily organs. The cavern opens at the back, and we look into a Parisian *salon*, where sits Virginia surrounded by admirers. She is asked to sing, and does so, but her song is of Paul, and, finally, carried away by an access of feeling similar to his, she stands up to repeat her vow of fidelity, he going with her note for note. Then the *salon* disappears, and Paul, overwhelmed with joy, believes that Virginia will soon return. Meanwhile a tempest has arisen. Paul rushes off in alarm, and when next the scene changes we know that Virginia and he have met. On one side the wreck of a ship is crashing upon the rocks, while on the wet sands the maiden lies dead, Paul kneeling at her side, surrounded by his friends, and repeating once more the vow of eternal fidelity. This is all. The curtain descends, and the house, pleased with a performance in many respects of rare merit, again calls for and applauds the artists.

Leaving the theatre, the reader and ourselves need not stop in each other's company longer than is needful to agree that, if we go to witness *Paul et Virginie* again, it will not be for the music, nor for MM. Barbier and Carré's story, but for the Virginia of Mdle Albani and the general merit of a representation able to condone much shortcoming.

SCRAPS FROM PARIS.

Though the Italian season at the Ventadour is rapidly drawing to a close, the *débuts* continue. Among others may be mentioned that of Mdle Bianchi, a promising soprano. At a benefit for the sufferers by the explosion in the Rue Béranger, Mdle Anna de Belocca reappeared in the second act of *Il Barbiere*.—At the Opéra-Comique, Mdle Cécile Mézaray, of the Grand-Théâtre, Lyons, has made a favourable impression as Isabella in *Le Pré aux Clercs*. Mdle Mendès will shortly make her *début* in *Lalla Rookh*. M. Engel sustaining for the first time the character of Nouredin. The *Postillon de Longjumeau*, which is to be resuscitated, will introduce to the Parisian public M. Bertin, from the Théâtre de la Monnaie, Brussels. —A one-act comic opera, *Les Bijoux de Jeannette*, words by M. Marc Constantin, music by M. Arnéde Godard, who hails from Dieppe, and is a pupil of Victor Massé's, will be produced almost immediately at the Renaissance. The list of distinguished visitors to witness *Le Petit Duc* at this theatre has now added to the names of the Prince and Princess of Wales, the Prince and Princess of Denmark, and of Prince Leopold, those of the Archduke Karl Ludwig of Austria and of the Count and Countess of Flanders.—M. de Saint-Saëns has sustained a terrible blow. A little son of his, aged two years and a half, fell out of window, and was killed on the spot.—M. Arthur Napoléon, the pianist, who has resided for some years at Rio Janeiro, is among the visitors to the Exhibition.—The Scala orchestra, numbering 128 members, which will perform four times at the Trocadéro, under the direction of Sig. Faccio, is thus constituted: 48 violins, 20 tenors, 18 violoncellos, and 18 double-basses. Its repertory will comprise overtures by Rossini, Verdi, Donizetti, Mercadante, Ponchielli, Cimarosa, Mazzucato, Gomes, Cagnoni, Spontini, Petrella, Bottesini, Meyerbeer, Beethoven, Mendelssohn; symphonies and other orchestral compositions by Foroni, Ponchielli, Smareglia, Faccio, Bazzini, Coronaro, Catalani, Mendelssohn; fragments of quartets, a trio, &c.; making a total of 44 different compositions.

PHILHARMONIC SOCIETY.

At the last Philharmonic concert the Italian violinist, Sig. Papini, played Spohr's so styled (in England) "Dramatic Concerto," which the composer himself first performed at Milan. Sig. Papini, as might have been expected, gave a reading of the work as unlike the German reading as one artistic display can be unlike another. He, nevertheless, showed unquestionable ability, a pure tone, very neat and occasionally brilliant execution, but would have done more wisely to leave Spohr's own *cadenza* just as Spohr wrote it. The symphony at this concert was the great one of Schubert in C; the overtures were Beethoven's *Leonora* in the same key, Sterndale Bennett's always fresh and welcome *Naiades*, and Weber's *Oberon*. Mdme Patey and Miss Emma Thursby were the singers. Miss Thursby a young American lady with an agreeable soprano voice, of high range, created a marked impression in Mozart's superbly dramatic concert air, "Mia speranza adorata." We shall doubtless hear more—much more—of Miss Thursby.

The new Conservatory of Music at Frankfort-on-the-Maine, under the direction of Herr Joachim Raff, will be inaugurated on the 19th September.

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ROYAL ITALIAN OPERA.

(From an Occasional Contributor.)

Again we have had nothing new, though something worthy all praise. It is only necessary to mention the *Barbiere* of Rossini and the *Don Giovanni* of Mozart, with Mdlme Adelina Patti as Rosina in the one and Zerlina in the other. No such Rosina and no such Zerlina have, for very many years, been witnessed on the Italian lyric stage. They are not only finished performances in a vocal but also in a dramatic sense. They have, however, been described so frequently that to consider them again in detail would answer little or no purpose. Enough that the salient points in each were what they have always been. It might be wished that something else than the *bolero* from the *Vêpres Siciliennes* of Verdi (so unaccountably ignored at our Italian Operahouses), and the familiar ballad, "Home, sweet home," though sung in perfection as they both unquestionably are by Mdlme Patti, might be substituted in the "Lesson" scene of the *Barbiere*, so that the ingenious protest of Dr Bartolo, when giving an example of his own taste, from Caffariello (or as Mario, of old, used to pronounce it "Carrasfiello"), would hardly tell with an emphasis undreamt of by Rossini, who in the absence of what he himself originally wrote for the situation, would at most have tolerated Rode's famous "Air with Variations." In *Don Giovanni* Mdlme Patti has, from the first, shown herself a genuine artist; and now, by her close adherence, in every instance, to the text of the immortal composer, she raises herself still higher in the estimation of true judges. That she should be called upon to repeat "Batti, batti," as well as the duet, "La ci darem la mano," with Don Giovanni, is not surprising, for they could hardly be given with more spirit, refinement, and intelligence. About the Almaviva of Sig. Nicolini, the Figaro of Sig. Cotogni, and the Bartolo of Sig. Ciampi, there is nothing new to say which has not already been said. As times go, a much inferior Don Giovanni to that of M. Maurel might be welcomed, though since Tamburini no Giovanni to speak of has been witnessed. M. Maurel takes his popular compatriot, M. Faure, as a model (as, by the way, he has done in other characters). He comports himself with sufficient grace and dignity, but has something else to acquire before he can represent Mozart as he represents Da Ponte. The Donna Anna of Mdlle de Riti, the Donna Elvira of Mdlme Saar, and the Ottavio of Sig. Carpi are at the best respectable. About the Leporello of Sig. Ciampi we know enough already; Sig. Scolari is a fair Masetto, and Sig. Capponi a Commendatore with a voice thoroughly suited for the music assigned to him. A repetition of *Der Freischütz*, with Sig. Ordinas, in lieu of M. Jamet, as Caspar (a decided improvement), is the only other event necessary to speak of, with the exception of the revival of *Lohengrin*, and the ethereal impersonation of Elsa by Mdlle Albani, to which reference has already been made. A word of unqualified praise for the *Lohengrin* of Signor Gayarre, the best we have seen and heard in London, includes all we have further to say about a subject which has been freely and unreservedly discussed.

[Our Occasional Contributor's article was delayed in transmission, as he will see.—D. P.]

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

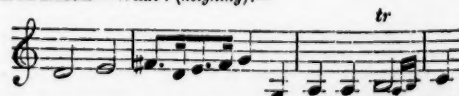
LONDON, SATURDAY, JUNE 8, 1878.

S'embarquer sans biscuit.



At the Horse and Stamps.

MAJOR NEIGH.—Ha! Did you hear quartet at Hallé's?
DR BRAY.—Raff?
MAJOR NEIGH.—Raff.
DR BRAY.—He embarks without biscuit.
MAJOR NEIGH.—What? (neighing):—

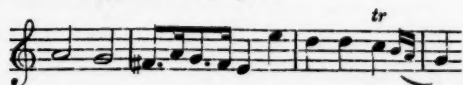


DR BRAY.—Not even bun, much less biscuit! He embarks without biscuit, and that's the humour of it. You'll have glanders!

MAJOR NEIGH.—Oh! (neighing loudly):—



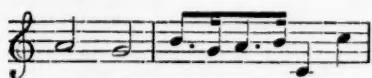
DR BRAY.—Stop your Riff! (brays):—



MAJOR NEIGH.—*Ab retro!*

DR BRAY.—All the same—"202."

MAJOR NEIGH (*solo*).—I hope I shan't have glanders. I must go after the doctor (neighs):—



Bray! Bray! Glanders!

[Exit hurriedly.]

Sua cuique voluptas.



At the Steak and Cooler.

DR DEMON.—Did you hear Brahms at Halle's?

MR COVENTRY FISH.—Sonata?

DR DEMON.—In F—

MR COVENTRY FISH (interrupting him).—minor?

DR DEMON.—There was a *major-ity* in its praise.

MR COVENTRY FISH.—And a *minor-ity* the other way.

DR DEMON.—I'm of the *major-ity*.

MR COVENTRY FISH.—I'm of the *minor-ity*.

DR DEMON.—Go to—

MR COVENTRY FISH.—Go to—

DR DEMON.—Warm your fancy.

MR COVENTRY FISH.—Cool yours.

[Exeunt severally.]

OCCASIONAL NOTES.

DR HANS VON BÜLOW'S first Pianoforte Recital was held on Wednesday afternoon, at St. James's Hall, before, we are sorry to record, an audience much less numerous than appreciative. Dr von Bülow is unquestionably one of the greatest pianists of the actual school, which is almost equivalent to saying one of the greatest in Europe. His repertory for variety and extent is almost without parallel; his memory is wonderful, and his mechanical power nothing short of prodigious. As it is our intention to devote an article to his recitals (unfortunately there are only to be two), we need say no more at present, than that his first programme comprised examples of J. S. Bach, Beethoven, Schubert, Mendelssohn, and Liszt, all played without book, and all magnificently. In our own private opinion one Bülow is at least equivalent, in many respects, to five Rubinsteins. Bülow is as inexhaustible as the Atlantic and Pacific oceans; whereas his famous contemporary may be compared with a river—say the Elbe, or the Danube—any river, indeed, except the Avon, or the Thames. Enough for the moment.

MIDDLE CEPEDA, whose brilliant successes at Madrid, Lisbon, and other towns of the big peninsula, is engaged by Mr Gye to make her *début* among us on Monday next as the heroine of Donizetti's *Lucrezia Borgia*.

A SHORT time since, Herr Diem, violoncellist, met a friend in the street at Stuttgart, and naturally shook hands with him. The friend being a "wag," not only returned the artist's manual greeting, but, imitating the conduct of the "very, very wicked woman" in the ballad of "Georgey Barnwell," gave his hand such a terrible squeeze as to disable it utterly during some weeks. Herr Diem brought an action against the "wag," who was condemned to pay 240 marks and costs.

THE following were the receipts of the Paris theatres for the financial year 1877—78: Grand Opéra, 2,950,797 francs; Théâtre-Français, 1,748,189; Châtelet, 1,192,530; Variétés, 1,074,301; Porte-Saint-Martin, 1,023,584; Opéra-Comique, 906,440; Folies-Dramatiques, 906,916; Renaissance, 892,214; Vaudeville, 830,579; Gymnase, 731,841; Palais-Royal, 692,294; Gaité, 683,428; Théâtre-Historique, 481,804; Ambigu, 402,826; Bouffes-Parisiens, 402,319; Odéon, 375,683; Château-d'Eau, 254,965; Menus-Plaisirs, 184,450; Athénée, 177,555; Cluny, 172,228; Beaumarchais, 116,214; Troisième-Théâtre-Français, 114,413; Taïbout, 78,034; Porte-Saint-Denis, 20,645; Grand-Théâtre-Parisien, 15,258; and Folies-Marigny, 8,317. The authors' rights for the Paris theatres amounted to 1,736,520 francs, 36 centimes. For the preceding year they were 1,710,753 francs, 13 centimes, making a difference of 25,876 francs, 26 centimes, in favour of 1878. The authors' rights for the country theatres were 623,260 francs, as against 580,722 francs for the year before. Difference in favour of 1878, 42,538 francs.

In his interesting work entitled *Racine et la Musique*, M. Adolphe Jullien gives a list of the principal musical compositions inspired by the writings of the French tragic poet. Only one *Alexandre*, that by Méreaux, and a single *Andromaque*, that by Grétry, are directly derived from him. The *Thébaïde* was never laid under contribution, but there were versions of *Iphigénie en Aulide*, by Keiser, Graun, Aliprandi, Danzi, Gluck, and others. There is one *Britannicus*, composed by Graun; one setting, by Altavilla, of *Les Plaideurs*; between ten and fifteen versions of *Bérénice* or *Bajazet*, and as many of *Mithridate*, that by Mozart being the best known, while two only, those by Graun and Scheinflug, follow at all closely the French tragedy. *Phèdre* is numerous represented, the most conspicuous versions being those by Gluck, Paisiello, Nicolini, Orlandi, the Earl of Westmoreland, and Lemoy, with, in addition, Rameau's *Hippolyte et Aricie*,

There remain *Athalie* and *Esther*. After Moreau, chosen by Racine himself to set the choruses of the two tragedies, *Esther* suggested three operas by foreign composers, Arrigoni, Jester, and Tarchi, and three collections of French choruses by Plantade, Perne, and Jules Cohen. The choruses of *Athalie* have been set successively by Servaas de Koninek, Schulz, Gossec, Boieldieu, Mendelssohn, Felix Clément, Arnould, and Jules Cohen.

ACCORDING to an article of Francisque Sarcey's in the *Temps*, a little revolution is now in progress at the Théâtre-Français. A short time since, two pupils of the Polytechnic School presented themselves in the office of the manager, M. Perrin, and, speaking for themselves and their comrades, begged that, as they had leave till 12 o'clock, he would be good enough to let them have 160 places for the performance of *Les Fourchambault* the same evening. 160 places at one fell swoop! M. Perrin was taken aback. All the seats in the house had long been disposed of. Yet he felt very sorry he could not oblige his visitors. He suddenly hit upon an expedient. "I will tell you what!" he said. "The Claque engross 130 places in the pit. For once, *Les Fourchambault* must get on without their assistance. Will you occupy the benches usually reserved for them? Since you will all be in uniform, no one will mistake you for the 'Knights of the Chandelier.' You will form a compact body in that part of the house." The young men declared themselves delighted at the proposal, and in the evening the middle part of the pit was filled with uniforms, at the sight of which the regular frequenters of the theatre were not a little astonished. M. Perrin did not exactly feel anxious as to the result of what he had done, still he was curious to see how the matter would end. He observed, therefore, the physiognomy of the public during the performance. The latter went admirably, though the Polytechnic pupils did nothing to stimulate the applause. *In corpore* and in uniform as they were, they were obliged, both by a sense of propriety and by the rules of the School, to refrain from any very uproarious manifestations of pleasure. But the public, perfectly unaided, filled the office of the Claque. They found out without assistance the good passages, which they underlined, now discreetly with approving murmurs, and now with loud applause, which appeared all the more expressive for not being strengthened by 130 pairs of hired palms. "What say you to repeating the experiment?" enquired M. Perrin of the *Sociétaires*. The latter cordially gave their consent. Leaving out of consideration the fact that three or four hundred francs extra would flow into the treasury every evening, they were too sure of their audiences and too proud of their own talent not to agree to the innovation. Since that day the Claque has not re-appeared at the Théâtre-Français. It is not yet definitively dismissed, but probably will be so, if matters continue as it is hoped they will.

CONCERTS VARIOUS.

MISS ALICE FAIRMAN gave a concert at the residence of Major Carpenter on Thursday morning, May 30, assisted by Misses Purdy, José Sherrington, and Mulholland, Messrs Federici, Urio, Roworth, and Maybrick. Miss Fairman, who possesses a fine contralto voice, was heard to advantage in Handel's "Cangio d'aspetto," Sullivan's "Lost Chord" (harmonium *obbligato*, Mr Roworth), Lady Baker's "Missing thee among the rye," Randegger's popular canzone, "Ben e ridicolo," as well as in the same composer's admired duet, "When the wind blows in from the sea" (with Mr Maybrick), and (with Misses Sherrington, Purdy, and Signor Urio) the quartet, "Un di si ben." Miss Fairman was received with unanimous favour, and has never sung more charmingly. Miss Purdy gave a *bolero* by Mr W. Austin, "The sun has set," likely to become very popular; it is admirably suited to Miss Purdy's voice. Mr Shakespeare, in "The Message" (Blumenthal), created a deep impression, and Mr Maybrick was much applauded after Stephen Adams' popular song, "True Blue." The instrumentalists were Miss Clinton Fynes and Mdlle De Bono, who played together, among other pieces, Osborne and De Beriot's duet for piano and violin, on airs from *Guillaume Tell*. Miss Fynes also gave an *Andante* by Hummel and a *Valse* by Chopin, for pianoforte alone; and Mdlle De Bono a *Berceuse* by Seligmann, and a Gavotte from the *Mignon* of Ambroise Thomas. Herr W. Ganz and Mr W. Parker were accompanists.

MISS BEATA FRANCIS, assisted by Mme Antoinette Sterling, Mr John Thomas, Signors Randegger, Scuderi, and Fogelberg, Herr Lammers, Messrs Vitton, Ridsdale, and Thorne, gave a concert

on Thursday evening in the new room of the Royal Academy of Music, which was fully and fashionably attended. Miss Francis is an accomplished vocalist, and the reception she met with was very flattering. After Bellini's "Ah! se un ura," &c., she was enthusiastically recalled. Mme Antoinette Sterling never fails to please her audience, and Mr John Thomas, Signors Randegger, Scuderi, and the other artists assisted *con amore*.

At the last concert in Steinway Hall, the singers were Miss Mulholland and the always welcome Mme Antoinette Sterling, the violinist was Herr A. Kummer (a new-comer), the conductor, Signor Randegger, the pianist, Mr Oliver King. The interest naturally was centered in the performances of the concert-giver himself; and of these we are glad to be able to speak in warm terms. He played, with Herr Kummer, Beethoven's Sonata in F major (Op. 24), and the Hungarian dances composed expressly by Brahms, besides selections from Bach (including the prelude and fugue from the "48," in C sharp major) added to compositions from his own pen, attractive enough to be spoken of in detail in our columns—which we propose to do on a future occasion, believing that "Le jeu vaut la chandelle." As a pianist Mr King displays qualities far above the ordinary.

MDLLE IDA HENRY, assisted by MM. Straus, Heimendahl, Zerbini, Daubert, Mme Sophie Löwe, and Mdlle Gaetano, gave her annual concert in the new rooms of the Royal Academy of Music, on Monday evening, June 3rd. Mdlle Henry took the leading part in Schumann's Quintet, Op. 44; Goldmark's Suite for Piano and Violin (Op. 11) (with Herr Straus); and Haydn's trio in G (with the same excellent artist and his worthy associate M. Daubert). The solo performances were Mendelssohn's Caprice in B flat minor (Op. 33, No. 3), Field's Nocturne (No. 4), a Prelude and Toccata by Lachner, and three pieces by Chopin. Mdlle Henry sustained the high opinion of her talent entertained by connoisseurs in general, and was warmly applauded after each of her performances. Mme Löwe introduced *Lieder* by Schubert and Schumann; Mdlle Gaetano, one by Mendelssohn as well as a song by Ambroise Thomas; and Herr Straus, with his usual irreproachable execution, a *pot-pourri* for violin on airs from Spohr's *Jessonda*. The accompanists were Mr Zerbini and Herr Frantzen.

THE students of the London Conservatory of Music, under the direction of Mr Lansdowne Cottell, gave a concert at Langham Hall, on Saturday, June 1. The part-singing was excellent; "Ye spotted snakes" and "By Celia's Arbour" were especially well rendered. Miss Barrington and Mr Wilbraham gave Otto Nicolai's duet, "One word," with genuine expression, Miss Lucy Lyall and Mr E. Frith deserving similar praise for their execution of the duet "Yet once again." Mr Guernsey's "Glad sunshine" and Sir Julius Benedict's "Rock me to sleep" were gracefully sung by Miss Pattie Keate (re-called) and Mme Spencer. The other singers were Mdlle Emilie Petrelli, Miss Eugenie Kerr, the Sisters Barrington, Messrs Dillon, Charles Wilbye, Wilberham, and Gerald Franklin. Miss Nina Brunel played Mendelssohn's Rondo in B minor, and Ascher's Romance, "Alice;" Miss Mary Kincaid, Sydney Smith's "Jet d'eau," and Miss Amy F. Burnett, Cottell's "Gypsy Dance." Each was rewarded with hearty applause. A no less warm recognition was paid to Miss Barrington for her performance of Sterndale Bennett's Toccata in C minor. Misses Nellie Green and Emily Williams also gave solos on the pianoforte. The concert was deservedly successful, and credit is due to Mr Lansdowne Cottell for skill and judgment displayed in its organization.

"THE KENNEDY FAMILY" AT STEINWAY HALL.—Encouraged by the success attending a long season at St James's Hall last year, this talented family is once more "at home" with us in the charming hall lately restored and re-christened "Steinway Hall." A large and appreciative audience gathered to welcome Mr Kennedy and his family, and to enjoy the ever fresh, though "Auld Scots Sangs." Mr Kennedy was in excellent voice, and sang with his usual force and expression; "Scots wha hae" and the never failing "Alister Macalister," &c., coming in for the heartiest applause. In Scottish anecdote Mr Kennedy is simply inimitable; he is a born actor. A better successor to the late Mr Mackay, so well known in connection with the dramatised works of Sir Walter Scott, could not be found, and we never see Mr Kennedy without recalling "Baillie Nicol Jarvie," "Jock Howieson," "Dandie Dinmont," "Dominie Sampson," &c., &c. The various members of Mr Kennedy's talented family were also accorded a warm reception. In their glee singing we have that perfection of vocalization which can only be attained by the most careful practice and a constant blending of the same voices. "Come, bounteous May," received a well-merited encore, and in response "Hail, smiling morn" was given with much acceptance. Miss Helen Kennedy's rendering of "Whistle, and I'll come to ye my lad" was much applauded, as was also Miss Marjory's plaintive "Rowan Tree," for which an encore was declined. Nor must we fail to notice the spirited and clever

manipulation of the "Reels and Strathspeys" introduced as duets by the young ladies. It only remains to remark that Mr David Kennedy, in the "March, march, Ettrick and Teviotdale;" Mr Robert Kennedy, in the "Scottish Emigrant;" and Mr James Kennedy, in "My hawk is tired of perch and hood," all met with the most flattering approval. The concerts are to extend over a month; on Monday, Tuesday, Thursday, and Friday evenings, and Wednesday and Saturday afternoons; two extra afternoons being announced for Whit Monday and Tuesday.

MR KUHE'S "grand annual concert," which has for many years been one of the musical events of the London season, took place on the afternoon of Monday in the Floral Hall. There was, as usual, a large and fashionable audience, evidently determined to enjoy every item in the programme. The vocal artists included many of Mr Gye's company, the only instrumentalists being the *bénéficiaire* himself and Señor Sarasate. On the principle of *place aux dames*, we commence with Mme Patti and Mlle Albani, each of whom was rapturously greeted, and everything they sang encored with enthusiasm. Mme Patti gave the first air from the *Traviata* with alternate expression and brilliancy, and had to repeat the last movement. She also introduced Carl Eckert's "Echo." Nothing could surpass the *naïveté* and simple grace with which, in reply to loud calls, she warbled the old Scotch ballad, "Comin' thro' the rye." Mlle Albani's first essay was "Quando il giorno," from Flotow's *Alma*, in which she "created" the part of the heroine last winter in Paris. It is to be hoped that *Alma*, as a whole, is made up of better stuff than the sample presented on this occasion. Nothing but the vocalization of the charming *prima donna* could have evoked the applause and encore that followed. Mlle Albani won a genuine triumph with the German song, "Guten Abend," by Brahms. To this the fair Canadian imparted all the expression of which it is capable. In reply to an encore she gave "The Last Rose of Summer." The "Love Duet" from Victor Massé's *Paul et Virginie* was admirably sung by Mlle Albani and M. Capoul. Into this the lady breathed the very soul of tenderness, and M. Capoul would have added to the effect if he had emulated the repose and purity of her style. Previous to the duet M. Capoul sang the "Slumber Song" from *Masaniello*, and though, as is his wont, much too demonstrative, he was loudly applauded. Owing to hoarseness, M. Maurel was unable to do justice to the air, "Sei vendicata," from *Dinorah*; he, nevertheless, sang with real expression. Signor Nicolini and the chorus gave Adolph Adam's "Noël," which suffered much in consequence of its immediately following the prayer from Auber's *Masaniello*. Signor Cotogni was heard to advantage in songs by Tassarini and Bevgnani. Mr Kuhe modestly contented himself with two solo performances on the piano—Liszt's "Rhapsodie Hongroise" and the prayer from *Otello*, both of which were rendered with such taste and expression as to elicit the warmest approval. Last, not least, must be mentioned Señor Sarasate, who, in a Nocturne by Chopin and some Spanish dances of his own composition, enchanted his hearers. Chopin's Nocturne served as a delicate foil to the dance tunes. Señor Sarasate also introduced the "Air Russe" of Wieniawski. Mr Kuhe was assisted in the duties of conducting by Signor Vianesi, Signor Bevgnani, Mr W. Ganz, and Sir Julius Benedict.

PROVINCIAL.

NORWICH.—The members of the Norfolk and Norwich Musical Union gave their fourteenth concert in St Andrew's Hall on Wednesday evening to a large audience. The concert commenced with Weber's Jubilee Cantata, *The Praise of Jehovah*, the leading parts by Misses Constance Herring and Burton, Messrs H. J. Minns and Smith, who were well supported by the choir and band, under the able direction of Dr Bunnott. The cantata was given in a satisfactory way for an amateur society. The second part opened with Mendelssohn's overture to *Athalie*, after which Miss Constance Herring and Mr Minns sang popular ballads, the ladies of the choir giving Cherubini's "Come down into the meadow" with excellent effect. The "gem of the evening," says the *Norfolk Chronicle*, was Mendelssohn's Serenade and Rondo Gioioso—played admirably by Miss F. M. Morse. One of Meyerbeer's "Torch Marches" was played at the conclusion of this in all respects attractive concert.

LEIPSIC.—A new three-act comic opera, *Joconde*, has been successfully produced at the Stadttheater. The music, by a young Viennese, Herr Carl Zeller, is greatly admired, and justifies the hope that the composer will follow up his first dramatic essay by another. The project of transporting the *Nibelungen*, bag and baggage—singers, band, chorus, scenery, dresses, and properties—to the Victoria Theatre, Berlin, is likely to founder on the opposition of the town authorities, without whose consent the project cannot be carried out, and who, not unnaturally, object to be left for a considerable period without any opera.

MUSIC AT BOULOGNE-SUR-MER.

(From our own Correspondent.)

I think I can write you a few lines to-day, if only to mention the concert which took place at the Theatre last night, given by Les Chanteurs Montagnards Béarnais. The singers, eight in number, taking for their motto "*Dieu, Patrie, Civilisation, Beaux Arts*," have visited, since 1867, Belgium, Switzerland, Austria, Sweden, Denmark, Russia, Turkey, Greece—in fact, all the Continent, Algeria, and Egypt. The blending of their voices is wonderful, and was much enhanced by their singing in front of the curtain. The tenor and bass were exceptionally good, especially in a "Souvenir de dernier voyage des Béarnais aux Pyramides d'Egypte, le 12 Oct., 1872," entitled, "*Halte là! Les Montagnards sont là!!*" Another of their songs is worth reproducing in full:—

"LA VERGINELLA DEL MONTE.

"SOUVENIR DE VENISE.

"La Verginella
Comme la rosa
Scoprir non osa
Il primo ardore
La fiamma, il raggio.
Se in lei s'adopra
Fu poi che scopra
Il suo rossor!
S'e abbandonata

"E la maschinella!
Il sulla spina
Languise allor
La Verginella, &c.
O cara mia diletta,
Non ti far la amorfiosa!
Perche raprimi la rosa
Qui delirar mi fa?"

The translation into French is given in the book of the words. These mountaineers are old friends of mine. I made their acquaintance at Bayonne seven years ago. They are to take part in the services at St Nicholas to-morrow, the Fête de l'Ascension.

X. T. R.

Boulogne-sur-Mer, May 29.

A DUNDREARY LAMENT.*

(Impromptu for Music.)

When the skies are blushing warmly
Beneath old Sol's last kiss,
And chieftains of the State their aides
With courtesy dismiss,
O'er my shoulder then I throw
My cane, and seek the roar
Of the realms of Fashion, voting her
And life itself—a bore!

Thus up the densely crowded drive
And down the Row I ply,
Saluting all the "pretty dears"
Who chance to catch my eye.
Yet, while so lowly bending,
Smiles flood my features o'er,
I vote the women, smiles, and bows,
All one tremendous bore!

Then when these saunterings weary,
I mount a fiery steed,
And seek, with spur and loosen'd rein,
Excitement in full speed.
The blood flows faster flying
The flower-gemm'd greensward o'er,
But when we pause to breathe, I find
Th' exertion was a bore!

* Copyright.

At eve, when Cynthia shineth on
Her star-encircled throne,
Mid beauty, chivalry, and fame,
To dinner I sit down;
While from lips of wit and sage
Flow jest and sparkling lore,
Till to smile, and seem to understand,
Makes dining quite a bore!

So off I drive to theatre,
Borne dreamily along,
With hope that Adelina fair
Will solace me with song.
But e'en as each soft cadence
Floats gently my ear o'er,
I've to struggle hard with rebel yawns,
And effort is a bore!

Yet in bygone hours I cherish'd
Bright enthusiasm's blaze,
Which now gleams like a spectral ray,
The light of other days!
And oft I'd fain rekindle
That heart flame's glow once more;
But I faint beneath the wish's weight,
And vote it all a bore!

A SOLDIER'S DAUGHTER.

MUNICH.—The private performances at the Theatre Royal for the King exclusively were resumed a short time since, and several have already come off. The following is the ceremonial which has for years been observed at them. At 7 o'clock exactly, the King, in a plain black suit, and unattended, takes his place in the middle box opposite the stage. The house is brilliantly lighted, but no one except his Majesty is any where to be seen in front. The King's appearance is the signal for the performance to commence. After each act the King retires and the performance is resumed the instant he returns. The artists mostly belong to the Theatre Royal, and, save in the case of opera, the co-operation of others is seldom invoked.

Pills for Candidates.

(Administered by Dr G. A. Macfarren, at Cambridge.)

PRELIMINARY EXAMINATION FOR THE DEGREE OF BACHELOR OF MUSIC.

FRIDAY, MAY 24, 1878. 9 A.M.—12 M.

HARMONY.

1. State the etymological derivation and the technical signification in modern use of the words, Diatonic, Chromatic, and Enharmonic.

2. State how the second inversion of a chord may not be approached; what choice of notes there is for the bass of the chord that follows a chord in the second inversion, giving three musical examples, in the key of F, of the second inversion of the chord of the tonic and a chord after it. Say what three chords (named numerically from the key-note) may be employed in the second inversion, and what are the bass notes of the three inverted chords, adding a musical example of each of the three in the key of F, and another in the key of F minor.

3. State what three notes in a minor key cannot be the bass of a common chord, and why; with a musical example of each of the three discordant triads in the key of F minor. The harmonic minor scale with the minor 6th and major 7th is the one to be regarded.

4. Add parts for Bass and Contralto to this tune, the entire score to be for three voices. Employ no unprepared discords. Figure the Bass.



5. State to what two two keys (a major and a minor) this chord



belongs, giving a musical example of its employment in each key, in which example the chord is to be preceded by other matter to define the key; the examples both to end with a Full Close.

6. State at what part of a bar a rhythmical period should end, and when it may be prolonged in the same bar.

7. Add the bar-lines to these fragments of melody, and name the author of each.



8. State in what inversion of the chord of the dominant 7th the 7th may rise to the 5th of the tonic chord, and in what inversion the tonic chord must then be, adding a musical example in the key of E.
(To be continued.)

THE TROUBADOURS.*

(From the "Saturday Review.")

Not very long before the death of the late Pope, a ceremony was revived which reminded a writer in a daily paper of something he had somewhere read. The result was an elaborate and erudite leading article full of references to the Albigenes, and of quotations from *The Troubadour Fauriel*. After a little thought, the amused reader began to see what the learned writer was driving at. He had consulted his Milman, had found *The Troubadour* (Fauriel) referred to, and had satisfied himself that a distinguished French scholar and the author of the epic on the Albigenian crusade were one and the same person. It was not such a very bad shot for a learned writer of leading articles; and probably the public cheerfully acquiesced in the theory that the editor of the nineteenth was the singer of the thirteenth century. It is for this uninstructed public that Mr Hueffer writes his book, *The Troubadours*. It is not intended, he says, "as a scientific and exhaustive treatment of the subject. The time for that has not yet come in England. My present purpose was rather to attract learners than to teach more or less proficient students. In plain language, I wished, in the first instance, to write a readable book; and, according to general prejudice, such an achievement is impossible on the scientific principle." The last assertion may perhaps be disputed. The histories of Grote, Curtius, Mommsen, Stubbs, and many others are written, we suppose, on scientific principles, and even in benighted England they find a few readers. Publishers, too, say that none but scientific works pay; but they are probably thinking of *Rambles in Space*, *Sport with the Spectroscope*, and other books which perhaps neither Mr Hueffer nor ourselves would agree with them in calling "scientific."

Mr Hueffer's attempt must be judged with reference to its aim. He has written a "readable book." In a book of different purpose—for which we hold that to-day would be as good a time as any—in a serious history of Provençal literature, the knowledge summed up in page 5 of this volume would be insufficient. Readers would expect to be told *why*, "of the various languages of Latin growth, the Provençal was the first to attain to an independent characteristic type of expression." They would look for information about "the political autonomy of the South of France, which secured it from the international and national troubles of its Northern neighbours." Even the anecdote about Mr Buckle (p. 6), who spoke Dutch which the Batavians took for Italian, would not by itself satisfy philological curiosity, if Mr Hueffer were writing a history of larger scope. Perhaps he may do so some day, and he will not miss his reward. In the meantime, though the technical chapters on Provençal versification are clear and very welcome, we cannot but think that they are less necessary than chapters of equal length on the language of the Troubadours. In a thoroughly popular volume pages devoted to a topic so extremely unpopular as the *technique* of poetry are scarcely in place, while, on the other hand, your intelligent reader likes nothing better than a little philology. Mr Hueffer may well have been frightened away from this field finding that certain Waldensian manuscripts in the library of Cambridge University "had come to be regarded as miscellaneous pieces, apparently in Spanish" (p. 231). Mr H. Bradshaw destroyed this theory in 1862, and found the MSS. on the very shelf where Morland, Cromwell's envoy to the Duke of Savoy, had placed them.

The essential fact about the *langue d'oc*, that it was a court language, a literary language, is made clear enough by Mr Hueffer. This place may be as good as another for mentioning the odd coincidence that in at least one out of the many corners of the world Frenchmen are still distinguished by their use of the *langue d'oïl*. The natives of New Caledonia call an Englishman by the proud title of "a white man." A Frenchman they style

* *The Troubadours: a History of Provençal Life and Literature in the Middle Ages*. By Francis Hueffer. London: Chatto & Windus, 1878.

"a man of *oui-oui*." The "men of *oc*" were singularly conservative in their use of their courtly speech; and for two hundred years after the date of Guillem of Poitiers, the earliest troubadour whose work is extant, the grammar, poetic diction, and structure of sentences were, in most essential points, unchanged. Hence the monotony which is the worst feature of Provençal poetry, and hence, perhaps, the artificial efforts of people who, like Arnaut Daniel, strove to be original.

Mr Hueffer deals a blow at the popular delusion which makes Provence "the birth country and chief seat" of the earliest modern poetry. He grants to the North her great possessions, the *Chanson de geste*, which still stirs us, like the blast of Roland's horn; and the *fabliau*, that unique "moment," as the slang runs, in the history of literature. Of the popular epic, as it is called, though the term makes confusion, Provence keeps hardly a trace. The "artistic epic" Mr Hueffer illustrates by a very interesting analysis of *Flamenca*, a narrative poem of the early part of the thirteenth century, which we can hardly call an epic at all. "The technical Provençal name of a poem like *Flamenca* would be *nova*, and with a slight variation of the final syllable the word will serve the same turn in our language." Without quarrelling about names, *Flamenca* may be called an amusing romance, full of colour, and rich in pictures of that old life which is seen so darkly in the glass of common histories. Here all modern French sentiment is living in a strange world of war and tournaments and religion, where there lingers a memory of ancient Rome. The simplicity, the luxury, the piety, are now all remote; the morality alone endures and blossoms, if it does not exactly smell sweet, in the agreeable novels of M. Charles de Bernard. Here are the tricks, the stage artifices, the devotion, the gallant air; unfortunately *Flamenca* is but a fragment, and we cannot tell whether it had a happier ending than the story of *Gerfaut*. The whole world knows in dozens of versions the fate of another rash lady, and of her wooer, Guillem de Cabestanh. Mr Hueffer tells the tale well from a MS. in the Laurentian Library at Florence. He is inclined, rightly we think, to look on the story of the lover's roasted heart and the "banquet more than Thyestean"—if we may imitate Leo Adolescents—as mythical. Here is Mr Hueffer's criticism of the forest scene where Guillem pretends to Raimond that he loves, not the wife, but the sister-in-law of his protector:—

"Before we follow them to the castle, let us for a moment look back on the scene we have just witnessed. Time: the latter half of the twelfth century; place: a lonely wood in the South of France; actors: two men moved against each other by jealousy, fear, revenge, the consciousness of wrong inflicted and received—the strongest emotions, in short, of which the human heart is capable. Yet note the calmness and refined courtesy of their manner, the neatness of repartee in a conversation where life and honour are at stake. Guillem, it must be remembered, is at the mercy of his antagonist. Instead of meeting him man to man, Raimon might have thrown his vassal into a dungeon, or wrung his secret from him on the rack. No one would have dared to interfere with the mighty baron, or to breathe suspicion on his wife's honour. I fear, indeed, that an ordinary retainer would not have met with such considerate treatment at Raimon's hands. But Guillem was a poet of reputation, who could not be dealt with in a summary manner. Hence the terms of equality which Raimon grants him as a matter of course; hence even the offer of assistance in his love affairs. For troubadours were privileged persons. Everyone knew that the ladies worshipped by them, under various *senhals*, or pseudonyms, were frequently the wives of the greatest nobles of the land. Raimon himself is quite willing to acknowledge this poetic licence, as long as his own wife is not concerned. It, at any rate, speaks well for the genuine quality of the Provençal love song, to see how both Guillem and his patron treat its origin from anything but real passion as a total impossibility. But, whatever the reader may think of the morality of the principles alluded to, he must admit that they imply a refinement of manner and sentiment somewhat at variance with the popular notion of the semi-barbaric state of early mediæval culture."

Mr Hueffer's description of the manners and social life of Provençal castles might detain us long. Never surely was a world so fantastical, so unreal, gifted with such a fine perversity. Pierre Vidal is the type of all the minstrels and ladies:—"He sang better than any poet in the world, and was one of the most foolish men who ever lived, for he believed everything to be just as it pleased him, and as he would have it." That was the

temper of the whole society. The Persian poet wished to destroy "this sorry scheme of things entire," that he and his lady might "re-make it nearer to the heart's desire." The Troubadours were not content with wishing; they actually did re-make the sorry scheme of things, with its sad moralities. They re-constructed the relations of the sexes and of the family, and believed them to be "just as they would have them." The biographers tell all about Folquet's love of Azalais, and only by accident let it appear that he had a wife and children. When ladies were coy, husbands took the Troubadour's side. The whole life was fatally at variance with the constitution of things. Devotion, asceticism, a fanaticism of heretical austerity were the inevitable end of all, and the love songs die like the nightingale's note when the flames of the Albigensian crusade shine forth:—

"Oy dieus, oy dieus de l'alba! tan tost ve."

There could be no dawn but this fiery one, of common human life in Provence.

Mr Hueffer's work is so rich in biographical detail and in anecdote, as well as in literary illustration, that a reviewer can scarcely touch on all that he would like to notice. One remark on the philanthropy of the Albigensians especially deserves quotation. It illustrates the fantastic spirit of the country and the time, always in extremes, and always ready with the most wilful reasons for conduct that might in itself be innocent or praiseworthy. The Albigenses, the converted contemporaries of the Troubadours, were opposed to capital punishment:—

"It is less apparent on what grounds they insisted upon another demand of modern philanthropists, the abolition of capital punishment. And it is not unlikely that our admiration of this almost unique instance of humanity in those cruel times would be considerably diminished by our knowledge of its motive. Most probably some absurd theological crochets was at the bottom of it. For in that respect mediæval heretics were by no means in advance of their Catholic contemporaries. One of the questions, for instance, hotly discussed by Pope Innocent III. and the heretics, was, whether the number of nails used at the Crucifixion was three or four. The heretics inclined to the lower figure, and were soundly rated for that reason by a learned controversialist, who denounces their doctrine as unworthy of Catholics and Christians."

To drive at extremes, to concentrate the passions of love, war, or religion till they became consuming fires, was of the essence of the Provençal character. Bertram de Born, with his fierce delight in battle, which to his mind, as to that of the makers of the epic language of Greece, is pre-eminently *χάρμης*, seems the type of the troubadour of war. He fights almost without aim, save the blind joy in combat; his *sirventes* are full, as it were, of the hissing sound of swords, and the noise of the rending of mail. Yet even he could tell our Henry II., "The day that the valiant young Henry, your son, died, I lost sense and cunning and consciousness." Mr Hueffer prints (p. 200) his *Planh*, or plaint on young Henry's death, with a translation which seems to us the most successful of the English versions in this volume. One must note a species of refrain. The first line of each stanza ends with the same word *marrimen*, the fifth line in each stanza concludes with *el jove rei Engles*, and the last line of each stanza with *ira*. The rhymes, of which in every stanza of eight lines there are five, are kept up through the poem. The skill shown is considerable, but we cannot follow Mr Hueffer when he says that the Troubadours were better craftsmen than the poets of Northern France. Judging by his own examples, we prefer the simple songs in Bartsch's *Romanzen und Pastourelles* to any of the *pastorelas* printed here. The Northern lays are delightful; popular songs is just trembling on the verge of the artistic lyric. It is never quite fair to compare old friends with new acquaintances, and we may be prejudiced in favour of the North. Yet the technical chapters do not convert us to a firm faith in the superiority of Provençal skill. We would match the author of a certain *Ballade pour prier Notre-Dame* against the Monk of Montaudan, though rhymes in French are comparatively scarce. Any poet who likes may convince himself by a simple experiment. Let him write to his "Bels Vezers" a *canço* after the manner of Bernard de Ventadorn (p. 353), and then a "Debate of Body and Soul," after the manner of Villon's "Plus ne t'en dy. —Et je m'en passeray." These exercises may bore his friends, but will persuade the bard, we think, that in this match of North and South the former is not the weaker. The *joglar*, too, was not,

unless we are much mistaken, "an exclusively Provençal institution." The jongleur of the North was, we believe, his very counterpart, a singer of other men's songs like him, and, like him, inclined to be a mountebank.

The *Troubadours* may certainly be read by any one who can look at literature not supplied by the novel-writers. The book is full of various information, and not only gives fresh knowledge but destroys a few illusions. The Courts of Love, for example, are severely handled. The only fault we have to find with the manner of the work is the occasional trick of using trifling "modern instances" as illustrations. We want to escape from "progressively-minded females," to forget "beaux of the period," when we read about the Troubadours. Happily the blemish is found in only two or three short passages, and Mr Hueffer generally evades the snares set for writers who wish to be understood of the people. Still "our first word serves us here," and we are convinced that when a "scientific" history of Provençal literature appears it will find curious and eager readers.

WAIFS.

The fourth of Mme Jenny Viard-Louis's concerts, directed, like the previous one, by Mr Weist Hill, took place on Tuesday at St James's Hall. Mme Viard-Louis played with much spirit Weber's *Concertstück* and Mendelssohn's *Rondo Capriccioso*. It will be seen, then, that this lady, to whom we are indebted for four of the very best concerts of the year, possesses admirable taste in the selection of her music. The orchestra was remarkably good. Neither at the Philharmonic, nor at the Crystal Palace, nor at either of our opera-houses, can a finer body of strings be heard than that which Mr Weist Hill has collected for Mme Viard-Louis's series of concerts. One of the two leading violinists under Sir Michael Costa and an experienced player in several of our best orchestras, Mr Hill knows as well as any one in London where to find and how to bring together the elements of a perfect band; and if in Beethoven's Ninth Symphony and Berlioz's turbulent arrangement of the Rakoczy March the tone and power of his violins were especially remarkable, the wind instruments lost little if anything by comparison in the magnificent slow movement (an anticipation of the first chorus of huntsmen) in Weber's overture to *Der Freischütz*. This admirable operatic prelude—probably the finest piece of romantic music in existence—was re-demanded by acclamation. The symphony went not less well than the overture. The *scherzo*, so full of vivacity, orchestral colour, and contrast, was particularly effective. The last or "choral" movement—to which the work owes the name by which it is familiarly known—was omitted. Remembering how Mr Weist Hill's musicians played the three movements actually given, one cannot regret having heard them simply because the fourth was left out.—*Pall Mall Gazette*.

A theatre will shortly be erected at Monaco.

The new Teatro Alfieri, Turin, is to be opened in July.

The proposed Musical Festival at Salzburg will not take place.

The Grand Musical Festival, Cincinnati (U.S.), went off extremely well.

Sig. Lauro Rossi has been created an officer of the order of the Corona d'Italia.

Wagner's *Siegfried* will probably be produced in Munich on Monday next.

Meyerbeer's *Etoile du Nord* has been revived at Orleans after a lapse of fifteen years.

Sig. Aramburo has won his action against Sig. Borioli, manager of the San Carlo, Naples.

Giovanni Gianetti, a pianist of the ripe age of thirteen, is the latest novelty in Trieste.

A school for choristers has been established in connection with the Théâtre-Bellecour, Lyons.

Mme Madeline Schiller gave her last concert at the Horticultural Hall, Boston (U.S.), on the 14th ult.

The phrase about being "in full fig" may be traced to the style of dress in the time of Adam and Eve.

Sig. Marchetti's new opera, *Don Giovanni d'Austria*, will probably be produced next winter at the Teatro Apollo, Rome.

Herr Kremser, chorus-master of the Männergesang-Verein, will direct the Gesellschafts-Concerts, Vienna, next season.

Mlle Anna de Belocca has arrived in London, and will, it is expected, shortly make her appearance at the Royal Italian Opera.

There are three competitors for the management of the Academy of Music, New York: Max Strakosch, Mapleson, Jun., and Niclesko.

There is every likelihood that Mad. Nissen Saloman, now at St Petersburg, will succeed Mme Marchesi at the Vienna Conservatory.

The Abbate Franz Liszt, with his friend and disciple, Eduard Lassen, recently attended a performance of *Rheingold* at the Stadt-theater, Leipzig.

An order has been received to engage the artists for the Italian season in St Petersburg and Moscow, but with a reduction of 20 per cent. on the salaries.

Sig. Giuseppe Ciampi, of the Royal Italian Opera, Covent Garden, has been appointed chief stage-manager of the Imperial Theatres of St Petersburg and Moscow.

The occasion of R. Wagner's birthday, on the 22nd ult., was seized by all the Wagner Associations for making renewed efforts to excite public interest in the Bayreuth performances.

"When," says the *Boston (U.S.) Courier*, "you hear a country church-choir singing 'There will be no more sorrow there,' you conclude that either the choir will not be there, or not be allowed to sing."

Mr Welby Wallace announces a *matinee musicale* for Wednesday at the residence of J. H. Dobree, Esq., assisted by Mme Patey and other well-known artists. The friends of Mr Wallace will have an opportunity of noticing the great progress the young vocalist has made in his art.

Mr Rudolph Ironson, the young American composer, has arrived in London, en route for the Continent, where he intends engaging an orchestra to give concerts next October in New York. Mr Ironson will superintend the rehearsals in Paris of his new march, "The Lafayette," to be played at the Exhibition in July.

Miss Clinton Fynes' morning concert is announced to take place to-day, at her residence in Baker Street. Miss Fynes, who will have the assistance of several favourite vocalists and instrumentalists, will play Mozart's Sonata in A, for pianoforte and violin; and her pupil, Miss Alice Schomberg, Beethoven's Sonata in C, for pianoforte alone.

"There was a little fellow," the *Boston (U.S.) Courier* informs us, "who knew *Mother Goose* better than he knew his Bible. One Sunday he was asked in his class: 'Who were thrown into the fiery furnace?' He was at a loss. The question was passed on, and the answer came promptly: 'Shadrach, Meshach, and Abednego.' This was a mortification for our young friend, and when the next question came round: 'Who put them in?' he replied with a jump: 'Little Johnny Green!'"

Mr Charles Halle's so-called pianoforte recitals have gradually gained in importance and widened in character until they now include, in addition to pieces for the pianoforte alone, quartets for pianoforte, violin, viola, and violoncello. Mr Halle's concerts, which began in 1861, must be held to have grown out of the "Monday Populares." In the original scheme they consisted of eight pianoforte recitals at which the whole series of Beethoven's sonatas were presented in due succession. A few years afterwards Mr Halle varied his plan so as to include, besides the principal sonatas of Beethoven, works by Bach, Schubert, Haydn, Mozart, Clementi, Dussek, John Field, and Hummel; by Weber, Mendelssohn, Neils Gade, Schumann, Chopin, Henselt, Stephen Heller, and Sterndale Bennett. No one, living or dead, has done more than Mr Charles Halle to make the English public acquainted with good music. His object at his recitals has been not to exhibit himself as a *virtuoso*, but to present the finest examples of pianoforte music extant, and to show also how they should be played. Before many years had passed he called in the aid of Signor Piatti, and comprised in his programme, in addition to the pianoforte pieces, duets for the piano and violoncello. After a time Mme Norman-Néruda was invited to join, and the pianoforte and duets were supplemented by trios. In the new series of "pianoforte recitals" (for the old name is still retained) the duet of a dozen years since, which afterwards grew into a trio, has become further developed into a quartet or even a quintet; for, in addition to Mme Norman-Néruda (first violin), Herr Ries (second violin), Her Straus (viola), and Herr Néruda (violoncello), Mr Lazarus, the eminent clarinetist, has been engaged. Beginning with ancient classical music, as represented by Bach, Haydn, &c., and continuing with modern classical music with Weber, Schubert, Mendelssohn, &c., as its creative exponents, Mr Halle now brings forward the works of contemporary and actively producing composers—such as Brahms, Raff, Rubinstein, Goldmark, Gernsheim, Kiel, and Saint-Saëns. Mr Halle's recitals attracts large audiences; and those who are insensible to the charms of music may appreciate the fact that they are frequently attended by the Princess of Wales and other members of the Royal family.—*Pall Mall Gazette*, May 31, 1878.

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